

Cronan an Dain

for soprano, bass clarinet & electronics

Duncan MacLeod

Commissioned by Ian Mitchell and Alison Wells
Premiered at SABRe symposium,
Keele University, February 2012.

Programme Note

This work is a setting of the traditional Gaelic lullaby *Cronan an Dain*, or Fate Croon that is thought to originate from the Hebridean Isle of Eigg. These lullabies, or croons as known within the Western Isles, are essentially cradle songs the quality of which are, as the ethnomusicologist Marjory Kennedy-Fraser describes as ‘living, moving, rhythmical germs, that have a mesmeric, wheel-like pulsation’. The subject of these croons often entwine folklore, with ritual and superstition that bring a sense of foreboding – represented here by the clarinet and electronic parts that shadow the vocal line.

DM 2012

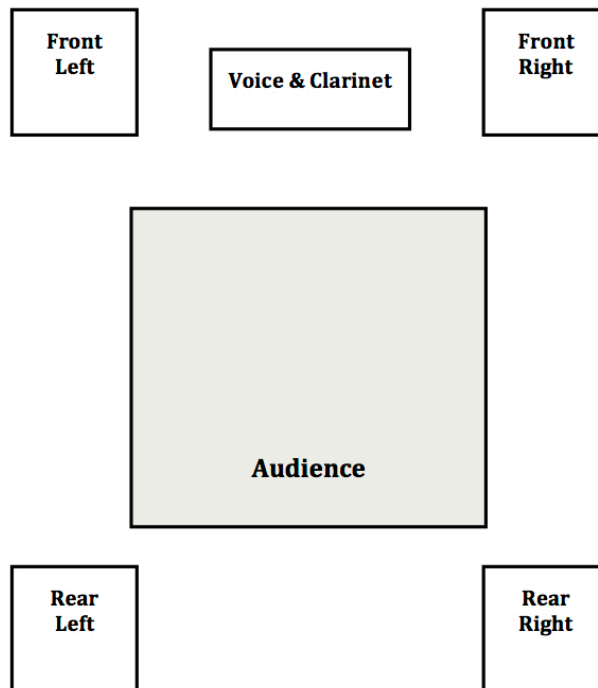
Technical Notes

Setup

This work utilises multiple quadraphonic tape tracks that should be sequentially triggered as cued in the score. The output the tape parts should be patched to the respective quadraphonic outputs as labelled (front left, front right, rear left and rear right). Each tape track should play for its entirety with the exception of tracks 3A that is cross faded with 3B as cued, moreover track 1 should gradually fade out as track 6 stops. Each tape track should have discrete reverb applied in performance, the settings of which are provided below.

The live voice and clarinet parts should be discreetly amplified with reverb applied so to match the acoustic of the tape parts and diffused via the forward pair of speakers.

Floor plan



Reverb settings

Reverb should be applied to all tape tracks and live players so to meld the acoustic between live and electronic sound. Reverb levels are to be set at the discretion of the performers and technician. These should be sympathetic to the acoustic of the performance space.

The following tracks 3A, 3B, 4 and 5 should have additional reverb applied as follows;

- Decay time – c. 6"
- Dry – c. 48%
- Wet – c. 52%

Cronan an Dain

Words Trad.

Duncan MacLeod

$\text{♩} = c.69$

1 2

Tape cues

Voice

TAPE INTRO
c. 6"

Bass Clarinet in Bb

unpitched breath tone

pp *pp*

4

TC

Voice

p *p*

Ho - ro Ho - ro

gliss

B. Cl.

pp *pp*

5

TC

Voice

mp *mp*

Ho - ro - ro - ro Ho - ro

B. Cl.

pp *pp* *pp*

6

TC

Voice

p *mp* *p* *mp*

Ho - ro Ho - ro - ro - ro, — ro - ro, —

B. Cl.

pp *pp*

7

TC

Voice

p *mp* *mp*

Ho - ro, Len - in new, Ho - ro - ro -

B. Cl.

pp *pp*

8

TC

Voice

mp

ro - ro, Ho - ro - ro — len - in new,

B. Cl.

pp

9

TC

Voice

p *mp*

Ho - ro Ho - ro len - in new, Ho - ro

B. Cl.

pp *pp* *pp*

10

TC

♩ = 84 **3A 0 db & 3B (silent)**

Voice

p *mp*

- ro - ro, - Get vee - an oor air'a hoon

B. Cl.

pp *p* *p*

14

TC

4/4 7/8 4/4 7/8 4/4 7/8

Voice

len'n new, Ree mor lahn ree - moor try len'n new,

B. Cl.

sim.

19

TC $\frac{7}{8}$ $\frac{4}{4}$

Voice

Ree do feen ree — do keer len'n new, Get vee

B. Cl.

24

TC $\frac{4}{4}$ $\frac{7}{8}$ $\frac{4}{4}$

Voice

an oor — air'a hoon —

B. Cl.

GRADUALLY CROSS FADE
3A WITH 3B UNTIL INTERLUDE

26

TC $\frac{4}{4}$ $\frac{7}{8}$ $\frac{3}{4}$

Voice

len'n new, — Get vee an oor

B. Cl.

molto legato, sub tone
ppp

29

TC

Voice

air'a hoon len'n new, Ree moor

B. Cl.

32

TC

Voice

lahn ree moor try len'n new, Ree do *mf*

B. Cl.

cresc.

36

TC

Voice

feen ree do keer len'n new, Get vee an oor air'a

B. Cl.

mp

41

TC $\frac{5}{8}$ $\frac{6}{8}$ 4

Voice *mp* *tempo rubato*
hooon len'n new, — Ho - ro - ro ro -

B. Cl. $\frac{5}{8}$ $\frac{6}{8}$ *p* *secco*

TAPE INTERLUDE
c. 6"

45

TC $\frac{5}{8}$ $\frac{3}{4}$

Voice *ro - ro ro - ro le - n - in new, Ho -*

B. Cl. $\frac{5}{8}$ $\frac{3}{4}$


47


TC $\frac{3}{4}$ $\frac{5}{8}$ $\frac{6}{8}$

Voice *ro - ro ro - ro Ho - ro le - n - in new, Ho -*

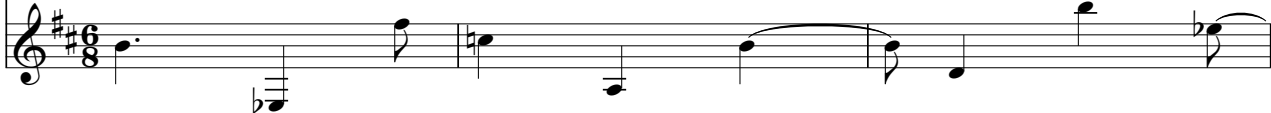
B. Cl. $\frac{3}{4}$ $\frac{5}{8}$ $\frac{6}{8}$

50


TC 


Voice 

ro - ro Ho - ro - ro - ro Ho - ro


B. Cl. 

53

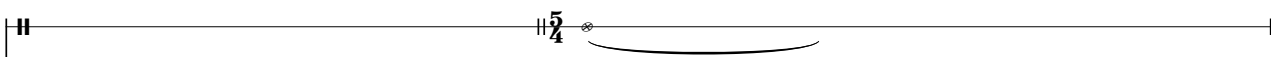
TC 


Voice 

le - n - in new Ho - ro - ro - ro Ho - ro Ho - ro - ro - ro


B. Cl. 

57

TC 

Voice 

ro le - n - in new Get vee an oor

B. Cl. 

59

TC

mf mp sim.

Voice

a air — Get vee an air — a hoon —

B. Cl.

mf p sim.

62

TC

Voice

Ree moor ree — moor try —

B. Cl.

64

TC

Voice

Ree lahn moor — ree try, —

B. Cl.

66

TC

4/4

mf

mf

f

mf

Ree do feen ree _____ do keer _____

B. Cl.

mf

mp

mf

mp

68

TC

sim.

Reed do feen keer _____ do ree _____ Get vee an oor _____

B. Cl.

sim.

71

TC

air a hoon _____ Get vee an air _____

B. Cl.

73

TC

Voice

oor a hoon _____ Ree mor lahn ree _____

mf *f*

B. Cl.

legato, subtone

p

75

TC

Voice

moor try _____ Ree mor lahn try _____ moor ree _____

mf *f* *sim.*

B. Cl.

78

TC

Voice

Ree do feen ree _____ do keer _____ Ree do feen keer _____

B. Cl.

81

TC

Voice

do ree _____ Get

B. Cl.

dim. *ppp*

expressively *mf*

86

TC

Voice

vee an oor air'a hoon len'n new Ree moor lahn

B. Cl.

91

TC

Voice

ree moor try len'n new. Ree do feen ree do

B. Cl.

ppp

96

TC

Voice

B. Cl.

keer len'n new, — Get vee an — oor air'a hoon len'n

101

TC

Voice

B. Cl.

new.

Loop material stopping at the 2nd * after the vox stops - c. 6 bars

105

TC

Voice

B. Cl.

p *8^{vb}* crooned

hummed....

109

TC

Voice

B. Cl.

113

TC

Voice

B. Cl.

**FADE OUT 1
WHEN 6 STOPS**

117

TC

Voice

B. Cl.